



Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Chamber **C**oncert

AT

QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.)

On Thursday, February 23, 1911,

At Three o'clock.

Royal Academy of Music.

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Allegro. Adagio. Rondo (Allegretto).

Miss NELLIE FULCHER and Miss MARGARET BERNARD.

Miss VIOLET M. SCOTTS.

Miss EDYTHE GOODMAN.

(Student.)

Miss EVELYN DAWKIN.

Greville V. Cooke.

Humoreske. Elegy. Scherzo.

MITCHELL and Mr. BENNO PITT.

Mr. ALBERT BROWN.

César Franck.

Miss PHYLLIS MITCHELL and Mr. BENNO PITT.

CANTABILE } —Flute *Enesco.*
 PRESTO }

Miss EDITH PENVILLE.

VARIATIONS ON A THEME BY CORELLI *Tartini-Kreisler.*

Mr. HARRY NORRIS.

(Associated Board Exhibitioner.)

SONG "O del mio dolce ardor" *Gluck.*

Miss WINIFRED CROCKER.

ADAGIO } —from Sonata (MS.)—Pianoforte *Ethel Woodland.*
 ALLEGRO }

(Josephine Troup Scholar.)

Mr. ARTHUR ALEXANDER.

FIRST MOVEMENT (Allegro agitato) from Sonata in A minor—
 Pianoforte and Violoncello *Grieg.*

Miss JOYCE SAVAGE and Mr. BENNO PITT

(Ada Lewis Scholar).

PROGRAMME.

THURSDAY, FEBRUARY 23, 1911.

.....
*No Repetition of a Piece, or recall of a Performer,
allowed at these Concerts.*
.....

QUARTET FOR FLUTE AND STRINGS *Mozart.*

Allegro. Adagio. Rondo (Allegretto).

MISS EDITH PENVILLE, MISS GLADYS DANIEL,
MISS ELLEN FULCHER AND MISS MARGARET BERNARD.

FANTASIA IN A MINOR—Harp *Saint-Saens.*

MISS VIOLET M. SCOTTS.

SONG Mignon's Song ... *Goring Thomas.*

MISS EDYTHE GOODMAN.

KNOW'ST thou the land where bloom the citron bowers,
Where the gold orange lights the dusky grove,
High waves the laurel there, the myrtle flowers,
And through a dark blue heaven the sweet winds rove?
Know'st thou it well? 'tis there,
There with thee, oh! friend, oh! loved one,
Fain my steps would flee.
Know'st thou the mountain? high its bridge is hung,
Where the mule seeks thro' mist and cloud his way,
There lie the dragon race, deep caves among,
O'er beetling rocks, there foams the torrent spray.
Know'st thou it well? 'tis there,
Ah! there lies my path; oh! father, let us flee.
Know'st thou the dwelling, there the pillars rise,
Soft shines the hall, the painted chambers glow,
And forms of marble seem with pitying eyes to say,
"Poor child, what thus has wrought thee woe?"
Know'st thou it well. 'Tis there!
There, with thee.
Oh! my protector, homeward might I flee.

FIVE FANCIES (MSS.)—Pianoforte

Phyllis Norman Parker.
(Student.)

Prelude. Woodland Scene. Gnat Dance. Nocturne. Scherzo.

MISS EVELYN DAWKIN.

SUITE (MS.) for two Violins, Viola and Violoncello

Greville V. Cooke.
(Sir Michael Costa Scholar.)

Humoreske. Elegy. Scherzo.

MR. WILLIE DAVIES, MISS NELLIE FULCHER,
MISS PHYLLIS MITCHELL AND MR. BENNO PITT.SONGS { a. "Lehn meine Wang' an deine Wang' " } Jensen.
 { b. "Alt Heidelberg, du feine "

MR. ALBERT BROWN.

a. "LEHN DEINE WANG' AN DEINE WANG'."

LEHN deine Wang' an meine Wang',
Dann fliessen die Thränen zusammen,
Und an mein Herz drück fest dein Herz,
Dann schlagen zusammen die Flammen.

Und wenn in die grosse Flamme fliesst,
Der Strom von unsern Thränen,
Und wenn mein Arm dich gewaltig umschliesst,
Sterb' ich vor Liebessehnen:
Lehn' deine Wang' an meine Wang'.

English Translation.

OH, lay thy cheek on mine, dear love,
And so shall our tears flow together;
And to my heart, press fast thy heart,
And so shall the flames beat together.

And when in those glowing flames shall fall,
Our stream of tears fast thronging,
Holding thee close in my arms I would die,
Fainting with love's sweet longing:
Oh! lay thy cheek on mine, my love.

b. "ALT HEIDELBERG, DU FEINE."

ALT Heidelberg, du feine,
Du Stadt an Ehren reich,
Am Neckar und am Rheine
Kein' andre kommt dir gleich.

Stadt fröhlicher Gesellen,
An Weisheit schwer und Wein, an
Klar ziehn des Stromes Wellen,
Blauäuglein blitzen drein.

Und kommt aus lindem Süden
Der Frühling über's Land,
So webt er dir aus Blüten
Ein schimmernd Brautgewand.

Auch mir stehst du geschrieben
In's Herz gleich einer Braut,
Es klingt wie junges Lieben
Dein Name mir so traut.

Und stechen mich die Dornen,
Und wird mir's drauss zu kahl,
Geb ich dem Ross die Spornen
Und reit in's Neckarthal.

English Translation.

 LD Heidelberg, thou fair one,
Thou city rich in lore,
The Neckar nor the Rhine-vale
Have cities honoured more.

Beloved by gleeful comrades,
With wisdom filled and wine,
Thy river's glistening waters
Shine forth like radiant eyes.

When spring comes from the gentle south
With zephyr-laden flowers,
It weaves of blossoms fragrant
For thee a bridal gown.

To me thou art a bride, too,
 My soul yearns e'er for thee.
 Young love, thy name re-echoes,
 Thy name so dear to me.

And when grim cares oppress me,
 All is devoid of cheer,
 I mount my steed and hie me
 Unto the Neckar vale.

Old Heidelberg, the fair one, etc.

FIRST MOVEMENT from Quintet for Pianoforte and Strings
César Franck.

MR. ARTHUR ALEXANDER, MR. EDWIN QUAIFFE,
 MR. WILLIE DAVIES, MISS PHYLLIS I. MITCHELL,
 AND MR. BENNO PITT.

CANTABILE } —Flute *Enesco.*
 PRESTO

MISS EDITH PENVILLE.

VARIATIONS on a Theme by Corelli *Tartini-Kreisler.*

MR. HARRY NORRIS.
 (Associated Board Exhibitioner.)

SONG... ... " O del mio dolce ardor " ... *Gluck.*

MISS WINIFRED CROCKER.

 DEL mio dolce ardor bramato oggetto,
 L' aure che tu respiri, alfin respiro !
 Ovunque il guardo io giro
 Le tue vaghe sembianze amore in me dipinge,
 Il mio pensier si finge.
 Le più lie te speranze e nel desio
 Che così m' empie il petto,
 Cerco te, chia mo te,
 Spero e sospiro !
 O del mio dolce ardor, etc.

English Translation.

 ZEPHYR, soft and gentle,
 Her message waft to me—
 Words breathing love so tender
 And life eternal.
 And when from my slumber awaking,
 Thy dear face I seem to see,
 Hope saves my heart from breaking,
 I long, I long, for thee.
 Search my soul, for love is there,
 Joy, love, and rapture
 Are mine for evermore.
 Love is mine, joy divine,
 Love and joy divine, ah !

ADAGIO } — from Sonata (MS.)—Pianoforte *Ethel Woodland.*
 ALLEGRO } (Josephine Troup Scholar.)

MR. ARTHUR ALEXANDER.

FIRST MOVEMENT (Allegro agitato) from Sonata in A minor—
 Pianoforte and Violoncello *Grieg.*
 MISS JOYCE SAVAGE AND MR. BENNO PITT.
 (Ada Lewis Scholar.)

PIANOFORTE BY MESSRS. CHAPPELL & Co., LTD.

A decorative illustration of a lyre, a stringed musical instrument, positioned diagonally. It is adorned with a laurel wreath and several small, five-petaled flowers. Radiating lines emanate from behind the lyre, suggesting a bright light or a divine spark. The entire illustration is rendered in a classic, engraved style.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engage in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1915
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS	Composition ..	September, 1913
*JOSEPHINE TROUP	Composition ..	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH	Singing	January, 1913
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILLIAN ELDEE	Singing	Conferred
†POTTER EXHIBITION	Pianoforte	periodically Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
†MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1913
†DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH ..	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1912
*CHARLES OLDHAM	Violoncello	December, 1912
*BROUGHTON PACKER BATH ..	.. ..	Michaelmas, 1911
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1912
†ROSS	Wind Instruments..	Conferred annually
†BOWEN GIFT	Any branch of Music	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1911
* Open.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOSSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
FENCING AND PHYSICAL DRILL.
 DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in *Italics* see p.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1911.

Lent Term began MONDAY, 16th JANUARY, 1911, and closes on SATURDAY, 8th APRIL, 1911.

Midsummer Term begins MONDAY, 1st May, 1911, and closes on SATURDAY, 22nd JULY, 1911.

ENTRANCE EXAMINATIONS, 1911.*

Entrance Examinations will be held:—

For the Midsummer Term, FRIDAY, 28th APRIL, 1911, at 2.

For the Midsummer Half-Term, WEDNESDAY, 7th JUNE, 1911, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26).

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

THE LENDING LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,824 Candidates have presented themselves for this examination, of whom an average of 81.43 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	£	s.	d.
...	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
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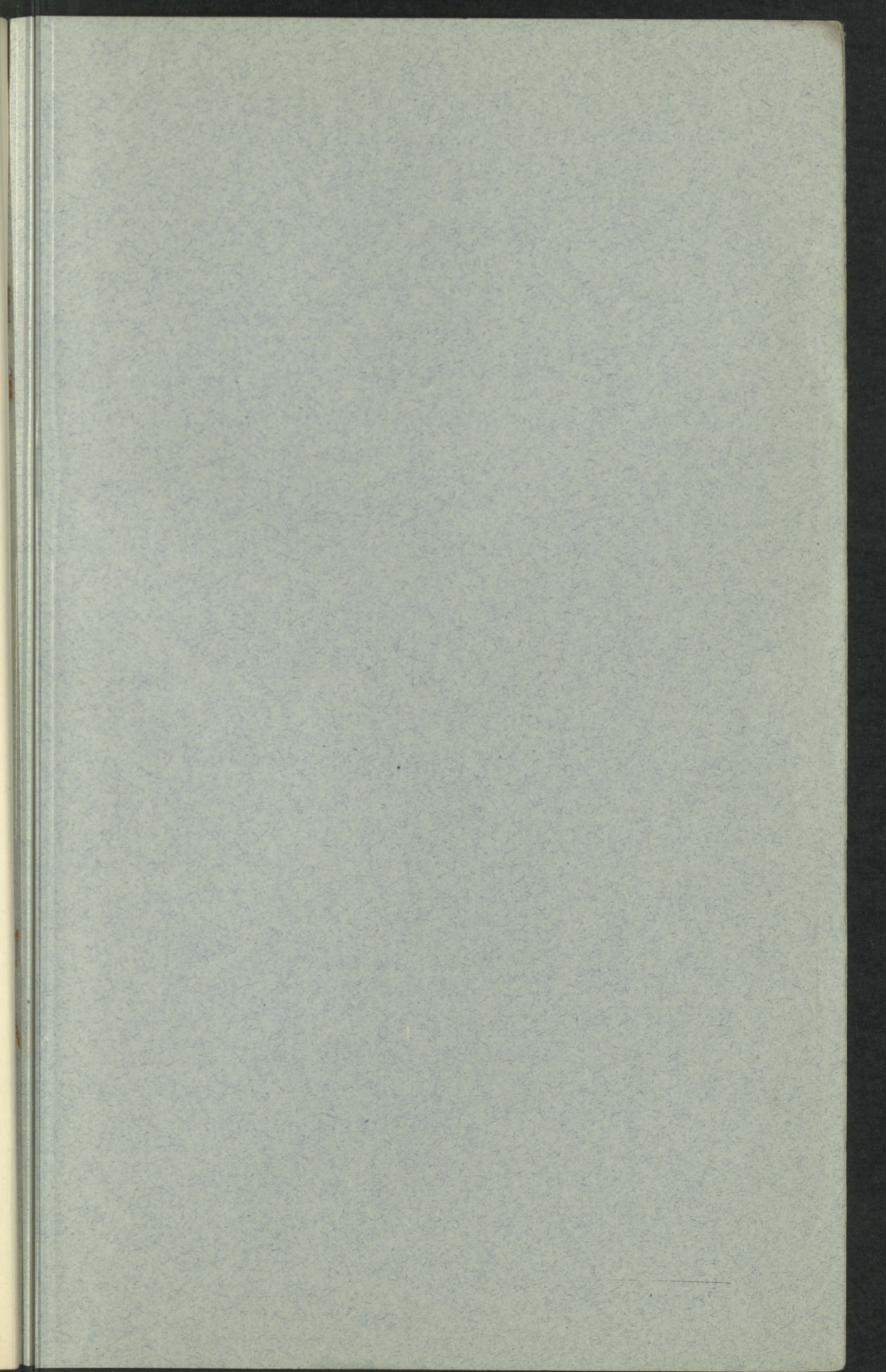
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Conductor - - Sir A. C. MACKENZIE, Mus.D., LL.D.

In consequence of the sudden indisposition of
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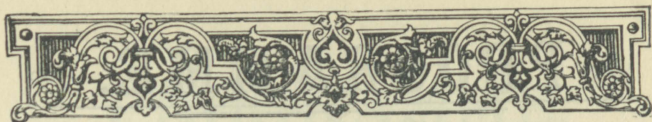
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PIANOFORTE BY CHAPPELL & Co., LTD.

PROGRAMME.

FRIDAY, APRIL 7th, 1911.

*No Repetition of a Piece, or recall of a Performer,
allowed at these Concerts.*

CONCERTO IN A MINOR—Pianoforte *Paderevski.*
MISS MARION DETMAR.

[illegible]

PRIZE SONG ("Die Meistersinger") *Wagner.*
MR. FRED SHAW.

BRILIAN in morning's first roseate light,
While blossoms rare

While blossoms rare

Made sweet the air.

With beauties teeming,

Past all dreaming,

A garden charmed my sight :

And there beneath a wondrous tree,

Where fruits were richly thronging,

My blissful dream revealed to me

The goal of all my longing.

And life's most glorious prize,—

A woman fair,

Eva in Paradise.

Darkness had fallen and night closed me round ;

On stony road my footsteps trod,

Where on a mountain,

Rose a fountain,

That lured my feet with its sound :

There, underneath a laurel tree,
 Where stars like fruits, were gleaming,
 In poet's dream
 There smiled on me
 With holy sweetness beaming,
 My Muse, who from the sacred fount
 Bedew'd my head on high Parnassus' mount
 Oh hallowed day
 On which my poet's dream took flight !
 That Paradise my vision showed,
 Revealed anew in heaven's light,
 Shining now lay
 Thereto pointing the path,
 A laughing streamlet flowed,
 And, gleaming yonder,
 A radiant wonder,
 That garden's maiden so fair,
 As Muse before me stood in holy sweetness there :
 That maid I boldly wooed
 And there, in light of heav'n,
 As prize of song
 Was given Parnassus and Paradise.

VARIATIONS, "Down among the dead men"—Pianoforte *Stanford*.

MISS FLORENCE MARR.

ROMANCE E SCENA "Mother, you know the story"

(*Cavalleria Rusticana*) *Mascagni*.

MISS MARGARET ISMAY.

Mother, you know the story ;—
 Ere he to war departed,
 Turridu swore to Lola
 Ever to be true-hearted :
 Through days and years,
 Through hopes and fears
 True-hearted.

He came, but he was wedded !
 Know you the tale, sweet mother ?

To a new love he turned him,
 Thus to forget the other !

He loved me !

I loved him !

Ah ! I loved him.

They met again !

Then, with the old love waking,

All her vows forsaking,

Wild in her jealous madness,

She stole my lover and all my gladness.

Why should I live, then,

Honour and love departed ?

Lola is now his love again :

Ah ! but I am broken-hearted,

I am accursed.

SYMPHONIC TONE-PICTURE(MS.) " Dawn " *Morton Stephenson.*
 (Student.)

DAWN.

A Symphonic tone-picture based on the Biblical narrative of the Creation.

This work is an illustration of five incidents from the first and second chapters of Genesis.

The five inter-related themes are :—

- (I.) Theme of the Waters.
- (II.) Theme of Light.
- (III.) Theme of the Earth.
- (IV.) Theme of Life.
- (V.) Theme of the Divine Spirit in man.

Of these, No. III. is derived from the theme of the Waters, and Nos. IV. and V. from the theme of Light.

The tone-picture is scored for a large orchestra, including 6 horns, 4 trombones, 2 Cor anglais, 2 bass clarinets, and contra-fagotto.

ROMANCE AND SONG, "My Aunt, poor soul"

(Der Freischütz) Weber.

Miss LAURA BICK.

My aunt, poor soul, now gone to heaven,
 Was long ago half killed with fright;
 Just when the clock had struck eleven
 She heard a sound, and saw a sight;
 With eyes of fire,
 Coming nigher and nigher,
 A monster low growling
 Around her was prowling.
 With clanking of chains.
 She saw something glisten,
 She sat up to listen:
 Beside herself, she groaned,
 Lay down again, and moaned,
 She crossed herself, sighed;
 With all her might and main she cried,
 "Oh, Susan, Margaret,
 Oh, Susan, come and help!"
 And they came, with a light,
 And—only think—and—
 (Oh, don't die of fright!)
 This ghost, incog., was—
 Oh, horror!
 Nero, the watch dog.

RECIT.

Nay, frown not so!
 That all thy sorrow I share,
 Thou well dost know!
 But tears do not befit a bridal.

AIR.

Wilt thou sorrow when the morrow
 Is to crown thee with joy?
 Ever smiling and beguiling,
 Bringing gladness,
 Chasing sadness,
 This is beauty's happy duty:
 Bride beloved must banish all annoy.

CONCERTO IN A MINOR—Violoncello *Saint-Saëns.*

MISS MARGARET BERNARD.

SONGS { *a.* "Drake's Drum" } "Songs of the Sea," *Stanford.*
 b. "The Old Superb" } Nos. 1 and 5

MR. PERCY HEMING.

a. DRAKE'S DRUM.

DRAKE, he's in his hammock, and a thousand mile away,
 (Captain, art thou sleeping there below?)

Slung atween the round shot in Nombre Dios Bay,
 And dreaming all the time of Plymouth Hoe.

Yonder loomes the island, yonder lie the ships,
 With sailor lads a-dancing heel-an'-toe,

And the shore lights flashing, and the night-tide dashing,

He sees it all so plainly as he saw it long ago.

Drake, he was a Devon man, and ruled the Devon seas,

 (Captain, art thou sleeping there below?)

Roving tho' his death fell, he went with heart at ease,

 And dreaming all the time of Plymouth Hoe.

"Take my drum to England, hang it by the shore,

 Strike it when your powder's running low;

If the Dons sight Devon, I'll quit the port of Heaven,

 And drum them up the Channel as we drummed them long
 ago."

Drake, he's in his hammock till the great Armada's come,

 (Captain, art thou sleeping there below?)

Slung atween the round shot, list'ning for the drum,

 And dreaming all the time of Plymouth Hoe.

Call him on the deep sea, call him up the Sound,

 Call him when ye sail to meet the foe;

Where the old trade's plying and the old flag flying,

 They shall find him ware and waking, as they found him
 long ago.

This poem, as originally written, and as published in "Admirals All" and "The Island Race," contained indications of West Country dialect, which for musical purposes are here eliminated.

b. "THE OLD SUPERB."

THE wind was rising easterly, the morning sky was blue,
 The Straits before us opened wide and free ;
 We look'd towards the Admiral, where high the Peter flew,
 And all our hearts were dancing like the sea.
 The French are gone to Martinique with four and twenty sail,
 The " Old Superb " is old and foul and slow ;
 But the French are gone to Martinique, and Nelson 's on the trail,
 And where he goes the " Old Superb " must go.

So Westward ho ! for Trinidad, and Eastward ho ! for Spain,
 And " Ship ahoy " a hundred times a day ;
 Round the word if need be, and round the world again
 With a lame duck lagging all the way.

The " Old Superb " was barnacled and green as grass below,
 Her sticks were only fit for stirring grog ;
 The pride of all her midshipmen was silent long ago,
 And long ago they ceased to heave the log.
 Four year out from home she was, and ne'er a week in port,
 And nothing save the guns aboard her bright ;
 But Captain Keats he knew the game, and swore to share the sport,
 For he never yet came in too late to fight.

So Westward ho ! &c.

" Now up, my lads," the Captain cried, " for sure the case was hard
 If longest out were first to fall behind ;
 Aloft, aloft with studding-sails, and lash them on the yard,
 For night and day the Trades are driving blind."
 So all day long and all day long behind the fleet we crept,
 And how we fretted none but Nelson guessed ;
 But ev'ry night the " Old Superb," she sail'd while others slept,
 Till we ran the French to earth with all the rest.

O 'twas Westward ho ! &c.

FANTASIA, " Africa "—Pianoforte *Saint-Saëns.*

MISS KATHERINE DOUBLEDAY.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH	Singing	January, 1913
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ .. ..	.. ..
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*SAINTON	Violin	January, 1912
†DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH	Violin	December, 1912
†WESSELY EXHIBITION	Violin	September, 1912
*CHARLES OLDHAM	Violin	January, 1912
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1911
†ROSS	Wind Instruments	September, 1912
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1912
† THOMAS THRELFALL	Chosen by the Committee	April, 1911
* Open. † Those who have not studied at the R.A.M.		

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

” ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
†Diction	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1911.

Lent Term began MONDAY, 16th JANUARY, 1911, and closes on SATURDAY, 8th APRIL, 1911.

Midsummer Term begins MONDAY, 1st May, 1911, and closes on SATURDAY, 22nd JULY, 1911.

ENTRANCE EXAMINATIONS, 1911.*

Entrance Examinations will be held :—

For the Midsummer Term, FRIDAY, 28th APRIL, 1911, at 2.

For the Midsummer Half-Term, WEDNESDAY, 7th JUNE, 1911, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26).

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903,
in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

THE LENDING LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

(i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,324 Candidates have presented themselves for this examination, of whom an average of 31.43 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M. ...	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	5	5	0
Agnew, Philip L., Esq.	2	2	0
Beauchamp, Henry, Esq.	2	2	0
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0
Child, Miss Annie M., A.R.A.M.	3	3	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
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Goad, G. Lindsay, Esq.	2	2	0
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Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
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Pollard, Claude F., Esq., A.R.A.M.	6	6	0
Roller, Mrs. Alexander	2	2	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	1	1	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
QUEEN ALEXANDRA	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
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Adeane, Charles R. W., Esq.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
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Anderson, James Ferrier, Esq.	1	1	0			
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Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq.	1	1	0			
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
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Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
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Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., F.R.A.M.	1	1	0			
Brandon, Miss	1	1	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
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Bury, H. Entwisle, Esq.	2	2	0			
Cable, R. M., Esq.	1	1	0			
Castle, Miss Sylvia	1	1	0			
Cater, J. J., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., A.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	1	1	0			
Collard & Collard, Messrs.	5	5	0			
Cooper, Edward E., Esq.				26	5	0
Cooper, Edward E., Esq. (2nd donation)				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
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Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Crowe, Mrs. George (Miss Bateman)	1	1	0			
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Dale, B. J., Esq., A.R.A.M.	1	1	0			
Dale, C. J., Esq.	3	3	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dobbie, Robert, Esq.	2	2	0			
Dobree, Bonamy, Esq. (deceased)				5	5	0
Donaldson, Sir George	5	5	0			
Drinan, Mrs.	2	2	0	25	0	0
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Dyke, Spencer, Esq., A.R.A.M.	1	1	0			
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
Erard, Messrs. S. & P.	5	5	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
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Farjeon, Harry, Esq., A.R.A.M.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fitton, Walter, Esq., F.R.A.M.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Flux, Neville, Esq., F.R.A.M.	2	2	0			
Fox, Miss Esther J.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions		
	£	s.	d.	£	s.	d.
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
Gilford, Miss A.	1	1	0			
Gill, C. H. Allen, Esq., F.R.A.M.	1	1	0			
Glenesk, The Right Hon. Lord (deceased)				12	12	0
Goetz, Ludovic, Esq.	5	5	0			
Goldsmid, Louisa, Lady (deceased)				5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0
Graham, Mrs.	1	1	0			
Greenall, Sir Gilbert, Bart.	4	4	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1	1	0			
Grocers' Company				5	0	0
Hailstone, Mrs.				12	12	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0			
Hamlin, Miss	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Harriss, Dr. Charles A. E., Hon. R.A.M.	2	2	0			
Heap, Ralph, Esq. (deceased)				12	12	0
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herbert, Chas. J. J., Esq., L.R.A.M.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Horton-Smith, Richard Horton, Esq., K.C.	2	2	0			
Howard-Jones, E., Esq.	1	1	0			
Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq., Mus. D. Cantuar.; Hon. R.A.M.	1	1	0			
Hughes, Miss Helen	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Huntley, Dr. G. F.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
Iles, Edward, Esq.	1	1	0			
In Memoriam J. H., November 11th, 1862				1	1	0
James, Quintus S. H., Esq., A.R.A.M.	1	1	0			
Jewson, W. A., Esq.	1	1	0			
J. O. C. (per Miss Jelf Sharp)				26	5	0
Kemp, S., Esq., F.R.A.M.	1	1	0			
Kilmorey, the Right Hon. The Earl of, K.P.	2	2	0			
King, Frederic, Esq., Hon. R.A.M.	1	1	0			
Kipps, W. J., Esq., A.R.A.M.	1	1	0			
Kiver, Mrs. Ernest	1	1	0			
Knight, George S., Junr., Esq.				12	12	0
Knott, T. B., Esq., F.R.A.M.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Langford, Mrs. C., A.R.A.M.	1	1	0			
Larkcom, Madame Agnes, F.R.A.M.	1	1	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Lawson, Mrs. Frank	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Leaf, Mrs. Charles (deceased)	1	1	0	2	0	0
Leah, Miss Hilda	105	0	0			
Leinster, The Duke of (deceased)	1	1	0			
Lesingham, Henry, Esq.	36	15	0			
Leslie, John, Esq.	1	1	0			
Lévi, Edgardo, Hon. R.A.M.	2	2	0			
Lewis, J. Spedan, Esq.	1	1	0	5	5	0
Lierhammer, Dr. Theo., Hon. R.A.M.						
Littleton, Augustus J., Esq.	2	2	0	110	5	0
LLoyd, Miss A. M.				12	12	0
Lonsdale, The Earl of (deceased)				10	10	0
Lowe, The Misses (Mayfield, Southgate)				90	17	0
Lowther, Sir John H.	1	1	0			
Lowther, Right Hon. Lady E. (deceased)	1	1	0			
Lucas, Arthur, Esq.						
Lucas, Miss Beatrice Stanley, A.R.A.M.	1	1	0			
Mackenzie, Sir A. C., Mus.D., LL.D., D.C.L., F.R.A.M.	1	1	0			
Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas., M.A.	1	1	0			
Macpherson, Charles, Esq., F.R.A.M.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Majoribanks, E., Esq. (deceased)				57	15	0
Mann, Dr. A. H., Hon. R.A.M.	4	16	8			
Marr, Mrs.	1	1	0			
Marshall, Sir Herbert	5	5	0			
Marshall, Julian, Esq. (deceased)				10	10	0
Marter, Mrs.	1	1	0			
Martin, Sir George C., M.V.O., Mus.D., Hon. R.A.M.	1	1	0			
Mathews, Ernest, Esq.	2	2	0			
Do. (1st donation)				6	6	0
Do. (2nd donation)				6	6	0
Do. (3rd donation)				6	6	0
Matthay, Tobias, Esq., F.R.A.M.	1	1	0			
May, Miss H. E., A.R.A.M.	1	1	0			
Maye, Miss F., L.R.A.M.	1	1	0			
McEwen, J. B., Esq., M.A., F.R.A.M.	1	1	0			
Merchant Taylors' Company				21	0	0
Merton, Zachary, Esq.	1	1	0			
Metzler and Co., Messrs.				2	2	0
Meux, Thomas, Esq.	1	1	0			
Middlesex Choral Union				10	10	0
Miles, Percy H., Esq., A.R.A.M.	1	1	0			
Moore, Alfred, Esq.	2	2	0			
Moore, Frederick, Esq., A.R.A.M.	1	1	0			
Moretti, Giulio, Esq., Hon. R.A.M.	1	1	0			
Morgan, Frederick, Esq.	1	1	0			
Morland, Sir F., Bart.				36	15	0
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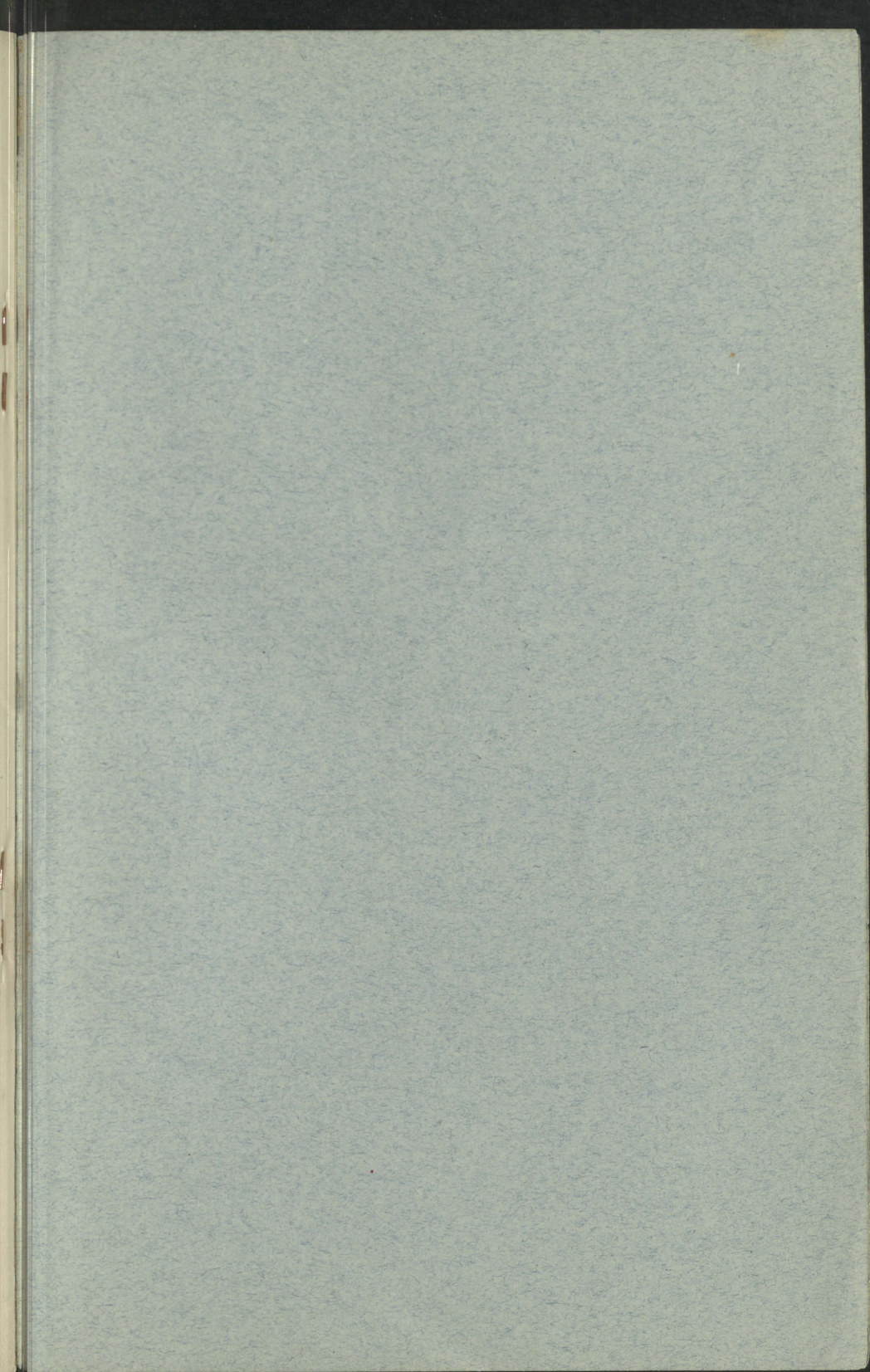
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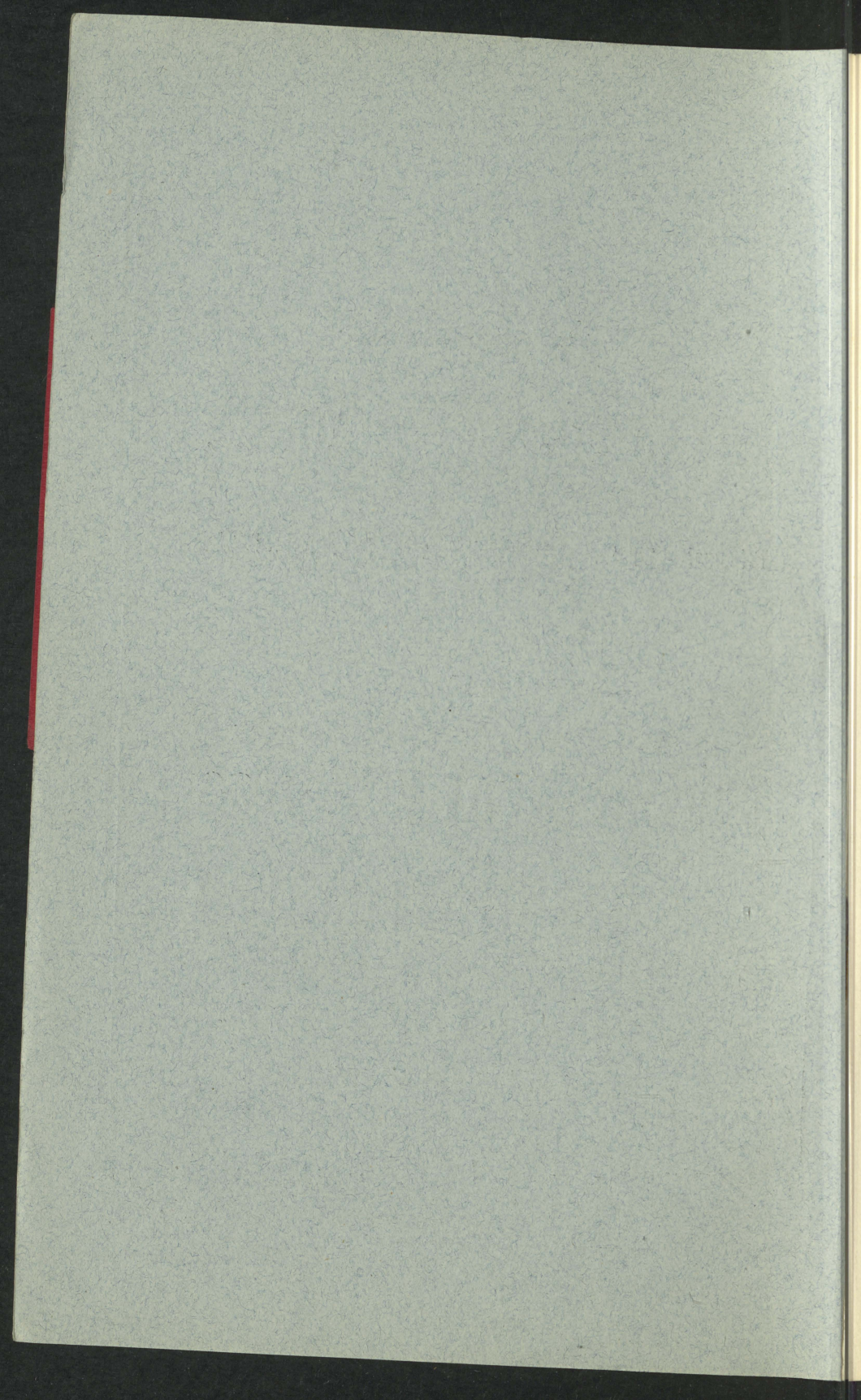
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" Stanley, P.†
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

Miss Penville, E.*
(Principal.)
Mr. Jones, Evan.†
(" Steiner, J. C.†)

Piccolo.

Mr. Steiner, J. C.†

Oboes.

Miss Bull, L.†
(Principal.)
Mr. Penn, L.*
(Mr. Malsch, W. M.)

Clarinets.

Mr. Clinton, G. A.
(Principal.)
" Gomez, M.*
Miss Thomas, F.†

Bassoons.

Mr. James, E. F.
(Principal.)
" James, W.

Horns.

Mr. Borsdorf, A.
" Borsdorf, Oskar†
" Brain, A. E.
" Henderson, C. I.*

Trumpets.

Mr. Solomon, J.†
(Principal.)
" James, F. G.

Trombones.

Mr. Matt, A. E.
(Principal.)
" Atherley, E.
" Evans, R.

Tuba.

Mr. Powis, R.

Timpani.

Mr. Penn, H.*

Bass Drum, Triangle and Cymbals.

Miss Fulcher, N.*

Harp.

Miss Scotts, V.*

Librarian.

Mr. W. E. Renaut.

* Student.

† Ex-Student.

THE ORCHESTRA.

Clarinetts.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Flutes.
 Mr. James, W.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Violins.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Violas.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Cellos.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Basses.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

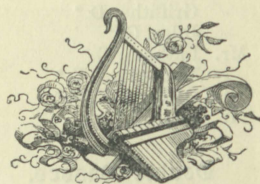
Drum.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Trumpets.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Trombones.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Baritone.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Chorus.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.



First Violins.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Second Violins.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Violas.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Cellos.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Basses.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Drum.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Trumpets.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Trombones.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Baritone.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

Chorus.
 Mr. Thomas, A. A.
 (Principal)
 Messrs. Brown, W.
 & Thomas, W.

❧ PROGRAMME. ❧

FIRST MOVEMENT FROM } —Violin and Violoncello *Brahms.*
DOUBLE CONCERTO (Op. 102)

MISS PHYLLIS NORMAN PARKER and Mr. AMBROSE GAUNTLETT.

SONG—"Furibondo spira il vento" (*Partenope*) ... *Handel.*

MISS NORA W. MACKAY.

CONCERT-PIECE IN A MINOR (Op. 23)—Pianoforte and Orchestra *Matthay.*

Mr. VIVIAN LANGRISH.

(Liszt Scholar.)

SONG—"Walther's Trial Song" (*Die Meistersinger*) *Wagner.*

Mr. WILSON THORNTON.

FIRST MOVEMENT FROM VIOLIN CONCERTO IN B MINOR (Op. 61)—*Elgar.*

MASTER WILLIE DAVIES.

(Sainton Scholar.)

SCENA—"Mother, you know the story" (*Cavalleria Rusticana*) *Mascagni.*

MISS MARGARET ISMAY.

CONCERTINO (Op. 107)—Flute *Chaminade.*

MISS EDITH PENVILLE.

VARIATIONS SYMPHONIQUES—Pianoforte ... *César Franck.*

MISS EVELYN COOK.

RECIT. AND CAVATINA—"O tu, Palermo" (*Les Vepres Siciliennes*) *Verdi.*

Mr. ALBERT BROWN.

AN ENGLISH JOY-PEAL—Orchestra *Mackenzie.*

BECHSTEIN CONCERT GRAND PIANOFORTE.

PROGRAMME.

First Movement from "Violin and Violoncello"
 (Oct 102)
 Miss Evelyn Cook

Second Movement from "Violin and Violoncello"
 (Oct 103)
 Miss Evelyn Cook

Concert-Lecture in A Minor (Oct. 104)—Piano and Organ
 Mr. Vivian Langrish
 (Lect. 104)

Third Movement from "Violin and Violoncello"
 (Oct 105)
 Miss Evelyn Cook



Fourth Movement from "Violin and Violoncello"
 (Oct 106)
 Miss Evelyn Cook

Concerto (Oct 107)—Piano
 Miss Evelyn Cook

Variations Symphoniques—Piano
 Miss Evelyn Cook

First and Second Movements from "The Violin and Violoncello"
 (Oct 108)
 Miss Evelyn Cook

As arranged for Piano—Orchestra
 Miss Evelyn Cook

Debutante Concert Grand Piano



PROGRAMME.

TUESDAY, JULY 11th, 1911.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

FIRST MOVEMENT FROM DOUBLE CONCERTO (Op. 102).—

Violin and Violoncello Brahms.

MISS PHYLLIS NORMAN PARKER

AND MR. AMBROSE GAUNTLETT.

SONG ... "Furibondo spira il vento" (*Partenope*) Handel.

MISS NORA W. MACKAY.

Furibondo spira il vento, e sconvolge il cielo e il suol,

Tal adesso l'anima io sento agitata dal mio duol.

Furibondo spira il vento, e sconvolge il cielo e il suol.

CONCERT-PIECE IN A MINOR (Op. 23).—

Pianoforte and Orchestra Matthay.

MR. VIVIAN LANGRISH.

(Liszt Scholar).

SONG "Walther's Trial Song" (*Die Meistersinger*) Wagner.

MR. WILSON THORNTON.

Now, begin.

The woods resound with the cry,
 When spring comes dancing by,
 O'er mead and forest flying the joyous call I hear,
 The distant hills replying, with echoes loud and clear,
 The woodland ways are filled with praise,
 From myriad voices entwining,
 They softly sigh, then rising high
 The murmurs swell, like chiming bell,
 In joy triumphant combining. Awake! awake
 List to the blithesome strain. Earth leaps to life again,
 Singing lays of tender spring's return.
 In thorny thicket hiding, grim winter mourns his fate,
 The charm of spring deriding, in wrath he lies await;
 Concealed 'mid withered leaves, a cunning plot he weaves,
 To bring all spring-time's gladness,
 With icy breath to sadness.

But, now begin.

I heard the cry in my breast, ere love's mighty power I
 confessed.
 A tender voice entreating, dispelled my dream's weary strife,
 My heart impassioned was beating, awaking my soul to life;
 With longings filled, my being thrilled,
 A new-born rapture enthralled me, its potent might,
 In darkest night, bidding me rise and calm my sighs,
 To love's sweet wonder recalled me. Awake! awake
 Gladly I heed the call, that gives new life to all,
 Raising high a song of love.

W. G. Rothery.

FIRST MOVEMENT FROM VIOLIN CONCERTO IN

B MINOR (Op. 61). Elgar.

MASTER WILLIE DAVIES.

(Sainton Scholar).

SCENA "Mother, you know the story" (*Cavalleria Rusticana*)
Mascagni.

MISS MARGARET ISMAY.

MOTHER, you know the story ;—
 Ere he to war departed,
 Turridu swore to Lola
 Ever to be true-hearted :
 Through days and years,
 Through hopes and fears,
 True-hearted.

He came, but he was wedded !
 Know you the tale, sweet mother ?
 To a new love he turned him,
 Thus to forget the other !
 He loved me !
 I loved him !
 Ah ! I loved him.

They met again !
 Then, with the old love waking,
 All her vo s forsaking,
 Wild in her jealous madness,
 She stole my lover and all my gladness.
 Why should I live, then,
 Honour and love departed ?
 Lola is now his love again :
 Ah ! but I am broken-hearted,
 I am accursed.

CONCERTINO (Op. 107)—Flute *Chaminade.*

MISS EDITH PENVILLE.

VARIATIONS SYMPHONIQUES—Pianoforte *César Franck.*

MISS EVELYN COOK.

RECIT. AND CAVATINA "O tu, Palermo"
(*Les Vepres Siciliennes*) Verdi.

MR. ALBERT BROWN.

RECIT—

 patria, O cara patria, alfin ti veggo!
L'esule ti saluta dopo sì lunga assenza.
Il fiorente tuo suolo ripien d'amore io bacio!
Reco il mio voto a te col braccio e il core

CAVATINA—

O tu, Palermo, terra adorata,
A me sì caro riso d'amor,
Ah! alza la fronte tanto oltraggiata,
Il tuo ripiglia primier splendor!
Chiesi aita a straniere nazioni.
Ramingai per castella e città;
Ma insensibil al fervido sprone, dicea ciascun:
Siciliani, ov "sè il prisco valor."
Sù, Sorgete a vittoria, all' onor!

English Version.

RECIT—

Dear country, belov'd dear country, at length I greet thee!
Once more to thee return I after long absence.
Yes, thy soil strewed with flowers once more my sight is charming!
How thy love all sublime my fond heart is warming.

CAVATINA—

O thou Palermo, my first affection,
Of my existence thou sole delight,
Ah! rise from the deepness of thy dejection,
Resume thy splendour, thy ancient might.
Vainly for help I have sought ev'ry nation,
Vainly roamed I through castles and towns,
But oh! unfeeling to our desolation,
They all replied: "Brave Sicilians, why longer delay?
Rise to cast down the oppressive foreign sway."

AN ENGLISH JOY-PEAL—Orchestra Mackenzie.

BECHSTEIN CONCERT GRAND PIANOFORTE.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Myra Hess, Agnes Larkcom, Kate Loder, C. A. Macirone, Mrs. Tobias Matthay, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Irene Scharrer, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Granville Bantock, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, E. York Bowen, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Lionel Tertis, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1912
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS.. ..	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS (WELSH).. ..	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH.. ..	Singing	January, 1913
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ .. ..	.. ..
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*SAINTON	Violin	January, 1912
†DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH	Violin	December, 1912
†WESSELY EXHIBITION	Violin	September, 1912
*CHARLES OLDHAM	Violin	January, 1912
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1911
†ROSS	Wind Instruments..	September, 1912
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open † Students of R.A.M. only.

‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
† ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1912
† THOMAS THRELFALL	Chosen by the Committee	April, 1913
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PARÉPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.
- THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives;

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

" ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

*DICTION AND ELOCUTION.**OPERATIC SINGING AND ACTING.**DRAMA.**DEPORTMENT.**FENCING AND PHYSICAL DRILL.**DANCING.**STAGE DANCING.**ITALIAN.**FRENCH.**GERMAN.*

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Department followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Department followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Department	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1911.

Michaelmas Term begins MONDAY, 25th SEPTEMBER, and closes on SATURDAY, 16th DECEMBER, 1911.

ENTRANCE EXAMINATION, 1911.*

An Entrance Examination will be held:—

For the Michaelmas Term, THURSDAY, 21st SEPTEMBER, 1911, at 9.30.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, *Paying Students*, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26).

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

THE LENDING LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,324 Candidates have presented themselves for this examination, of whom an average of 31·43 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: The CHAIRMAN, PRINCIPAL, and HON. TREASURER.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq., Hon. R.A.M.	10	0	0
Bowen, E., Esq., (deceased)	10	10	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	7	6	0
Agnew, Philip L., Esq.	2	2	0
Beauchamp, Henry, Esq., Hon. R.A.M.	2	2	0
Beringer, Oscar, Esq., Hon. R.A.M.	2	2	0
Child, Miss Annie M., F.R.A.M.	2	2	0
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Iles, Edward, Esq., Hon. R.A.M.	12	12	0
Kastner, Alfred, Esq.	2	2	0
King, Frederic, Esq., Hon. R.A.M.	2	2	0
Lierhammer, Dr. Theo., Hon. R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	2	2	0
Roller, Mrs. Alexander... ..	2	2	0
Russell, Mrs., A.R.A.M.	1	1	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Soper, Miss Selina Pitt, A.R.A.M.	1	1	0
Thomas, Miss Katie, F.R.A.M.	1	1	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	4	4	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
QUEEN ALEXANDRA	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Adeane, Charles R. W., Esq.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o . Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M.	1	1	0			
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq., Hon. R.A.M.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., F.R.A.M.	1	1	0			
Brandon, Miss	1	1	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			

			Annual Subscriptions.			Donations or Life Subscriptions.		
			£	s.	d.	£	s.	d.
Broadwood & Sons, Ltd., Messrs. John	...	...	5	5	0	200	0	0
Broadwood, Walter S., Esq.	...	...				10	0	0
Broxholme, Mrs. Fred. G.	...	...				26	5	0
Burnett, A., Esq., Hon. R.A.M.	...	...	1	1	0			
Bury, H. Entwisle, Esq.	...	...	2	2	0			
Cable, R. M., Esq.	...	...	1	1	0			
Castle, Miss Sylvia	...	...	1	1	0			
Cater, J. J., Esq.	...	...	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	...	...	1	1	0			
Chappell & Co., Ltd., Messrs.	...	...	5	5	0			
Child, Miss Annie M., A.R.A.M.	...	...	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)	...	...				52	10	0
Chitty, J. H. P., Esq.	...	...	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	...	...	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	...	...	1	1	0			
Collard & Collard, Messrs.	...	...	5	5	0			
Cooper, Edward E., Esq.	...	...				26	5	0
Cooper, Edward E., Esq. (2nd donation)	...	...				26	5	0
Copland, Charles, Esq., A.R.A.M.	...	...	1	1	0			
Corder, F., Esq., F.R.A.M.	...	...	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	...	...	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)	...	...				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.	...	...				52	10	0
Crowe, Mrs. George (Miss Bateman)	...	...	1	1	0			
Cullum, H. J., Esq.	...	...	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	...	...	1	1	0			
Dale, B. J., Esq., A.R.A.M.	...	...	1	1	0			
Dale, C. J., Esq.	...	...	3	3	0			
Davies, Miss Jessie, A.R.A.M.	...	...	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	...	...	1	1	0			
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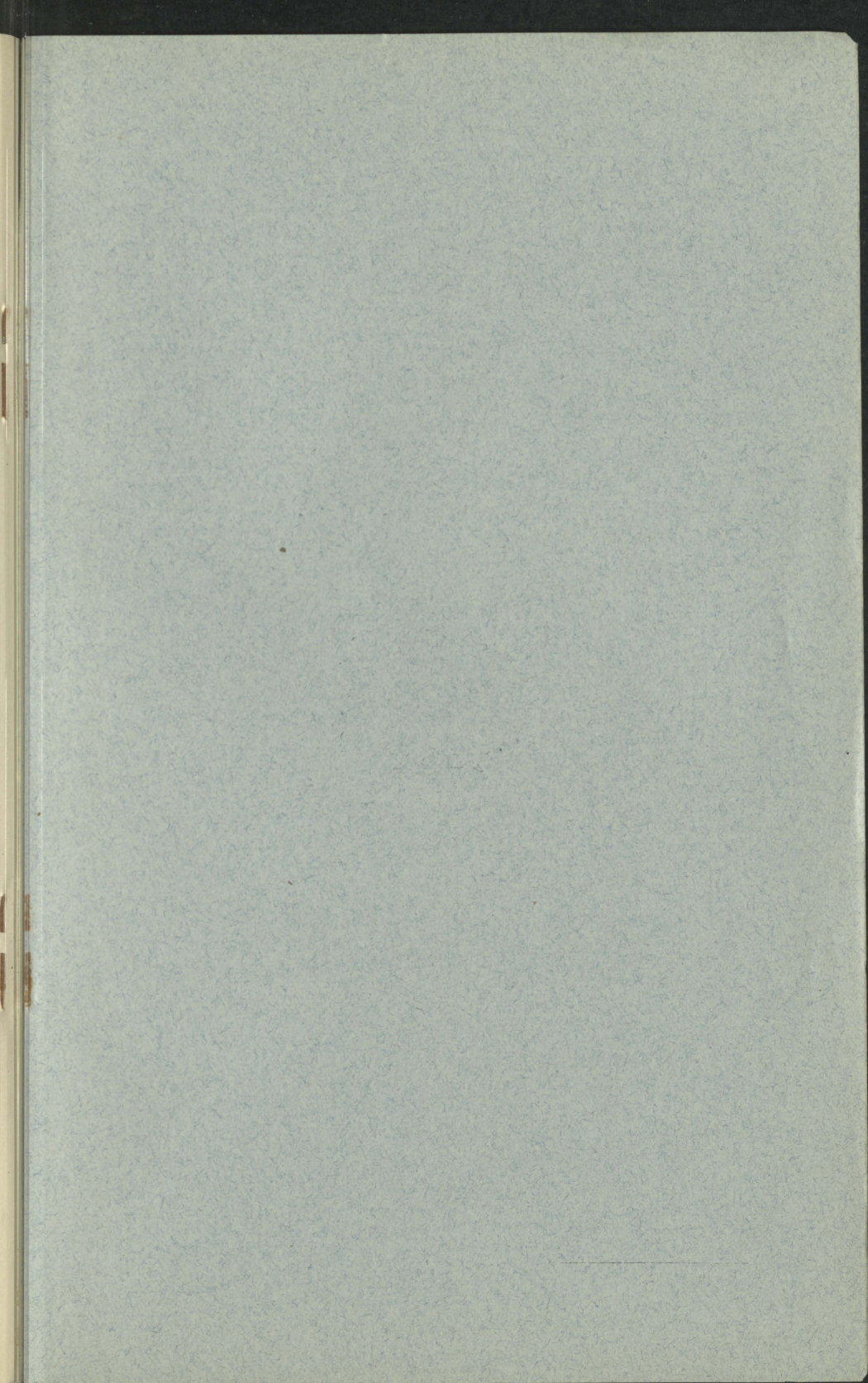
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RICHARDS, H. W., Mus. D. Dunelm., Hon.
R.A.M.
STEGGALL, REGINALD, F.R.A.M.

HARP.

KASTNER, ALFRED.
THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia.)

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
DYKE, SPENCER, A.R.A.M.
GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
WOOF, E. ROWSBY, A.R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PARKER, B. PATTERSON, F.R.A.M.
PEZZE, ALESSANDRO, Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, EDWIN F., Hon. R.A.M.
WOTTON, W. B.

For continuation of Professorial Staff see over.

PROFESSORIAL STAFF—*continued.*

HORN.
BORS DORF, ADOLPH F., Hon. R.A.M.

TRUMPET & CORNET.
SOLOMON, J., A.R.A.M.

TROMBONE.
MATT ALBERT E.

MILITARY MUSIC.
STRETTON, Major A., M.V.O.

DICTION AND ELOCUTION.
CHILD, Miss ANNIE M., F.R.A.M.
LESINGHAM, HENRY.
TEMPLE, RICHARD.
THOMAS, Miss KATIE, F.R.A.M.

DANCING.
SOUTTEN, B.

DEPORTMENT & GESTURE.
SOUTTEN, B.

FENCING & PHYSICAL DRILL
BERTRAND, FELIX.

ITALIAN LANGUAGE.
ROSSI, F.

FRENCH LANGUAGE.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.
PERCIVAL, P. M. P., M.A.

SUB-PROFESSORS.

HARMONY.
BOWIE, PERCY.
SEED, HARPER.

SINGING.
BLAKE, Miss JANIE.
JOHN, Miss EDITH L.
WEBB, Miss DOROTHY.

PIANOFORTE.
ALEXANDER, ARTHUR.
COOKE, EVELYN.
COOPER Miss ELSIE.
COTTER, Miss GERTRUDE.
EHRMANN, Miss LUCY.
GOATLEY, Miss ALMA
JONES, Miss ELSIE L.
LEMON, Miss GWLADYS G.
MARR, Miss FLORENCE E.
MASLEN, Miss GEORGIANA.
NASH, BRIAN.
STEVENS, Miss D. M.
BINGHAM.

VIOLIN.
PARKER, Miss PHYLLIS N.
QUAIFE, EDWIN

VIOLONCELLO.
PITT, BENNO.

FLUTE.
STEINER, JOSEPH.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

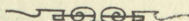
Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., and JOSEF BLÁHA, Hon. R.A.M.
Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.
Sight Reading and Elements of Music—S. H. BRAITHWAITE and Miss E. C. RUDALL.

Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

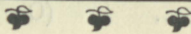
Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.



❖ PROGRAMME. ❖



ROMANCE FROM QUARTET IN G MINOR (Op. 27). ... *Grieg.*

Two Violins, Viola, and Violoncello.

MR. WILLIE DAVIES, MR. HERBERT J. BRINE,
MISS PHYLLIS MITCHELL AND MISS MARGARET BERNARD.

SONG "Cavatine de Leila" (*Les Pêcheurs de Perles*) ... *Bizet.*

MISS MAJORIE WALKER.

(Anne E. LLOYD Exhibitioner).

"FANTASIE SÉRIEUSE" (MS.)—Violin and Pianoforte *Greville Cooke.*
(Sir Michael Costa
Scholar.)

MISS PHYLLIS NORMAN PARKER AND MR. GREVILLE COOKE.

VOCAL QUARTETS (Op. 112) *Brahms.*

MISS DOROTHY HAYWOOD, MISS MURIEL A. MICHELL,
MR. GERALD HARRIS AND MR. PERCY HEMING.

Members of the Vocal Quartet Class under the direction of Mr. Edward Hes.

CONCERTO IN D MINOR—Pianoforte and Strings *Bach.*

MR. HENRY PENN.

SONG "The Sands of Dee" ... *F. Clay.*

MISS LILIAN G. RICKARD.

ALLEGRO NON TROPPO MA CON BRIO } from Quintet in F
GRAVE ED APPASSIONATO ... } (Op. 88) ... *Brahms.*

MISS NELLIE FULCHER, MISS CONSTANCE K. NEWELL,
MISS PHYLLIS MITCHELL, MR. ARTHUR S. QUAIFFE, AND
MR. BENNO PITT.

THREE CONCERT STUDIES (Op. 5)—Pianoforte *Sydney Rosenbloom.*

MR. BRIAN NASH.

GAVOTTE ET MUSETTE—Violin *Tor Aulin.*

MR. EDGAR HAWKE.
(Broughton Packer Bath Scholar).

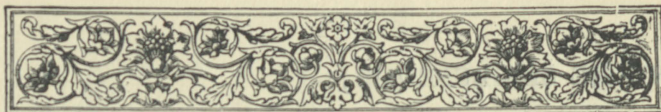
SONGS (MSS.) { "Thou didst delight my eyes"
"The Vagabond" ... } H. Priestley Smith.
(Goring Thomas Scholar.)

MR. PERCY HEMING.

TRANSCRIPTION, Weber's "Invitation à la Valse"—
Two Pianofortes Frederick Corder.

MISS HARRIET COHEN AND MR. VIVIAN LANGRISH.
(Ada Lewis Scholar). (Liszt Scholar).

BECHSTEIN CONCERT GRAND PIANOFORTES.



PROGRAMME.

MONDAY, NOVEMBER 13th, 1911.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

ROMANCE FROM QUARTET IN G MINOR (Op. 27).—

Two Violins, Viola, and Violoncello Grieg

MR. WILLIE DAVIES, MR. HERBERT J. BRINE,
MISS PHYLLIS MITCHELL AND MISS MARGARET BERNARD

SONG "Cavatine de Leila" Bizet

(*Les Pêcheurs de Perles*)

MISS MARJORIE WALKER

(Anne E. LLoyd, Exhibitioner).

RECIT.

ME voilà seule dans la nuit,
Seule en ce lieu désert, où règne le silence.
Je frissonne, j'ai peur, et le sommeil me fuit,
Mais, il est là, mon cœur devine sa présence.

AIR.

Comme autrefois dans la nuit sombre,
Caché sous le feuillage épais,
Il veille près de moi dans l'ombre.
Je puis dormir, rêver en paix,
Il veille près de moi
Comme autrefois.

C'est lui, mes yeux l'ont reconnu,
C'est lui, mon âme est rassurée,
O bonheur, joie inespérée
Pour me revoir
Il est venu.

FANTASIE SÉRIEUSE (MS.)—

Violin and Pianoforte ... *Greville Cooke*
(Sir Michael Costa Scholar).

MISS PHYLLIS NORMAN PARKER AND
MR. GREVILLE COOKE.

VOCAL QUARTETS (Op. 112) *Brahms*

MISS DOROTHY HAYWOOD, MISS MURIEL A. MICHELL,
MR. GERALD HARRIS AND MR. PERCY HEMING.

Members of the Vocal Quartet Class under the direction of Mr. Edward Iles.

THREE GIPSY SONGS.

I.

HEAVEN shines so limpid and clear,
Yet more bright doth thine eyes appear.
Rosebud of beauty, look me in the eyes,
So shall one joy our two hearts comprise.

Songs of birds though sweetly they ring,
Sweeter strains thou to me dost sing.
Rosebud of beauty, look me in the eyes,
So shall one joy our two hearts comprise.

II.

See the roses growing,
Where with joy the spring comes laden.
See the blushes glowing,
Where to love awakes the maiden.

Bird with rosy bosom, fly to greet the rosebud tender!
Hasten, gallant, kiss the maiden slender!
Be not shy, but kiss the maiden slender.

III.

Pretty swallow, dearest swallow,
 Bear this note where I would follow !
 Quickly through the azure sky,
 Unto my sweetheart's dwelling fly !

If she asks from whence this comer,
 Whose this messenger of summer,
 Say : from bosom rent with anguish,
 That apart from her doth languish.

From the Hungarian of Hugo Courat.

“YEARNING.”

I.

SIKE waters that day-long, night-long creep,
 Ne'er thy yearnings sleep ;
 And thou dreamest of a long vanished past
 That would not last.
 Thou lookest out on the morning bright,
 Poor lonely night !

“IN THE NIGHT.”

II.

In the night there wander fleetly
 Many lying ghostly phantoms,
 Which would wile thy brain completely.

In the night to rosy bowers
 Comes a frost, so thou wouldst vainly
 Tend with loving care the flowers.

In the night have pain and sorrow
 Made their home within thy spirit,
 That with weeping wakes the morrow.

From the German of Franz Kugler.

CONCERTO IN D MINOR—Pianoforte and Strings ... *Bach*
MR. HENRY PENN.

SONG ... "The Sands of Dee" ... *F. Clay*
Miss LILIAN G. RICKARD.

“ H Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home
Across the sands of Dee”;
The western wind was wild and dank with foam,
And all alone went she.

The western tide crept up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as eye could see.
The rolling mist came down and hid the land:
And never home came she.

“Oh! is it weed, or fish, or floating hair,—
A tress of golden hair,
A drownèd maiden's hair,
Above the nets at sea?
Was never salmon yet that shone so fair
Among the stakes on Dee.”

They rowed her in across the rolling foam,
The cruel, crawling foam,
The cruel, hungry foam,
To her grave beside the sea:
But still the boatmen hear her call the cattle home
Across the sands of Dee.

ALLEGRO NON TROPPO MA CON BRIO } from Quintet
GRAVE ED APPASSIONATO ... } in F (Op. 88) *Brahms*

MISS NELLIE FULCHER, MISS CONSTANCE K. NEWELL,
MISS PHYLLIS MITCHELL, MR. ARTHUR S. QUAIFFE, AND
MR. BENNO PITT.

THREE CONCERT STUDIES (Op. 5)—Pianoforte

Sydney Rosenbloom

MR. BRIAN NASH.

GAVOTTE ET MUSETTE—Violin *Tor Aulin*

MR. EDGAR HAWKE.

(Broughton Packer Bath Scholar).

SONGS (MSS.) { (a) "Thou didst delight my eyes" } *H. Priestley*
 { (b) "The Vagabond" } *Smith*
 (Goring Thomas Scholar.)

MR. PERCY HEMING.

(a) "THOU DIDST DELIGHT MY EYES."

THOU didst delight my eyes :
 Yet who am I ? Nor first,
 Nor last, nor best, that durst
 Once dream of thee for prize ;
 Nor this the only time
 Thou shalt set love to rhyme.

Thou didst delight my ear :
 Ah ! little praise ; thy voice
 Makes other hearts rejoice,
 Makes all ears glad that hear ;
 And short my joy : but yet,
 O song, do not forget.

For what wert thou to me ?
 How shall I say ? The moon,
 That poured her midnight noon
 Upon his wrecking sea ;—
 A sail that for a day
 Has cheered the castaway.

Robert Bridges.

(b) "THE VAGABOND."

GIVE to me the life I love,
 Let the love go by me,
 Give the jolly heaven above
 And the byway nigh me.
 Bed in the bush with stars to see,
 Bread I dip in the river—
 There's the life for a man like me,
 There's the life for ever.

Let the blow fall soon or late,
 Let what will be o'er me;
 Give the face of earth around,
 And the road before me.
 Wealth I seek not, hope nor love,
 Nor a friend to know me;
 All I seek, the heaven above,
 And the road below me.

Robert Louis Stevenson.

From "Songs of Travel" (by kind permission of Messrs. Chatto & Windus).

TRANSCRIPTION, Weber's 'Invitation à la Valse'—

Two Pianofortes ... *Frederick Corder*

MISS HARRIET COHEN AND MR. VIVIAN LANGRISH.
 (Ada Lewis Scholar). (Liszt Scholar).

BECHSTEIN CONCERT GRAND PIANOFORTES.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency. As a preparation for the above-named examination, courses of lectures are given at the Academy periodically. These lectures are open to students and non-students on payment of a small fee.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1912
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
‡JOHN THOMAS (WELSH)	Singing and Instru- mental alternately	September, 1914
‡SAINTON-DOLBY	Singing	September, 1913
‡GEORGE MENCE SMITH	Singing	January, 1913
†ROSS	Singing	Annually in July
†ANNE E. LLOYD EXHIBITION	Singing	Conferred periodically
†LILIAN ELDÉE	Singing	Annually in Dec.
†POTTER EXHIBITION	Pianoforte	April, 1912
*THALBERG	Pianoforte	Annually in Sept.
†SIR JOHN GOSS	Organ	September, 1914
†STAINER EXHIBITION	Organ	January, 1912
‡MAUD MARY GOOCH	Organ	September, 1913
*SAINTON	Violin	December, 1912
‡DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH	Violin	December, 1912
†WESSELY EXHIBITION	Violin	September, 1912
*CHARLES OLDHAM	Violin	January, 1912
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1912
†ROSS	Wind Instruments	Conferred annually
†BOWEN GIFT	Any branch of Music	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	.. ..

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
‡ ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡ THOMAS THRELFALL	Chosen by the Committee	April, 1913
‡ MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAPEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

MARIO PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.

MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.

MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 8 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912.

Michaelmas Term began MONDAY, 25th SEPTEMBER, and closes on SATURDAY, 16th DECEMBER, 1911.

Lent Term begins MONDAY, 8th JANUARY, 1912, and closes on SATURDAY, 30th MARCH, 1912.

Midsummer Term begins MONDAY, 29th APRIL, 1912, and closes on Saturday, 20th JULY, 1912.

ENTRANCE EXAMINATIONS, 1912.*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 4th JANUARY, 1912, at 2.

For the Lent Half-Term, WEDNESDAY, 14th FEBRUARY, 1912, at 3.

For the Midsummer Term, FRIDAY, 26th APRIL, 1912, at 2.

For the Midsummer Half-Term, WEDNESDAY, 5th JUNE, 1912, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, *Paying Students*, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26).

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1908,
in Memory of their Mother.)

This library contains about 850 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates. of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,884 Candidates have presented themselves for this examination, of whom an average of 30.59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq., Hon. R.A.M.	10	0	0
Bowen, E., Esq. (deceased)	10	10	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906, Committee... ..	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.... ..	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid Fund—continued.

	£	s.	d.
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	7	6	0
Agnew, Philip L., Esq.	2	2	0
Beauchamp, Henry, Esq., Hon. R.A.M.	2	2	0
Beringer, Oscar, Esq., Hon. R.A.M.	2	2	0
Child, Miss Annie M., F.R.A.M.	2	2	0
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Iles, Edward, Esq., Hon. R.A.M.	12	12	0
Kastner, Alfred, Esq.	2	2	0
King, Frederic, Esq., Hon. R.A.M.	2	2	0
Larkcom, Madame Agnes, F.R.A.M.	2	2	0
Lierhammer, Dr. Theo., Hon. R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	2	2	0
Roller, Mrs. Alexander... ..	2	2	0
Russell, Mrs., A.R.A.M.	1	1	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Soper, Miss Selina Pitt, A.R.A.M.	1	1	0
Thomas, Miss Katie, F.R.A.M.	1	1	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	4	4	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING	...	...	...	...	...	...
HER MAJESTY QUEEN ALEXANDRA	25	0	0	...	...	...
H.R.H. THE DUKE OF CONNAUGHT, K.G.	...	...	...	15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)	...	...	...	50	0	0
H.R.H. THE PRINCE CHRISTIAN	...	...	...	5	5	0
Adair, Robert Shafto, Esq.	...	...	...	26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0	...	...	...
Adeane, Charles R. W., Esq.	1	1	0	...	...	...
Agnew, Philip L., Esq.	3	3	0	...	...	...
Albanesi, Cav. Carlo, Hon. R.A.M.	1	1	0	...	...	...
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.	...	...	...	3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.	...	...	...	12	12	0
Anderson, James Ferrier, Esq.	1	1	0	...	...	...
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0	...	...	...
Atkinson, W., Esq. (deceased)	...	...	...	50	0	0
Bailey, W. H., Esq., M.D.	1	1	0	...	...	...
Bailey, Mrs. W. H.	1	1	0	...	...	...
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)	...	...	...	52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)	...	...	...	20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0	...	...	...
Barlow, Arthur, Esq., A.R.A.M.	1	1	0	...	...	...
Barry, C. A., Esq.	...	...	...	12	12	0
Bax, A. Ridley, Esq., F.S.A.	...	...	...	105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M.	1	1	0	...	...	...
Bell, W. H., Esq., F.R.A.M.	1	1	0	...	...	...
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0	...	...	...
Bennett, Mrs. Margaret, A.R.A.M.	...	...	...	...	...	...
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0	...	...	...
Bernard, Sir Thomas T., Bart. (deceased)	...	...	...	52	10	0
Best, The Hon. Henry M.	...	...	...	12	12	0
Best, The Hon. Henry M. (second donation)	...	...	...	12	12	0
Bigge, Sir Wm. E.	1	1	0	...	...	...
Birkett, Mrs., A.R.A.M.	1	1	0	...	...	...
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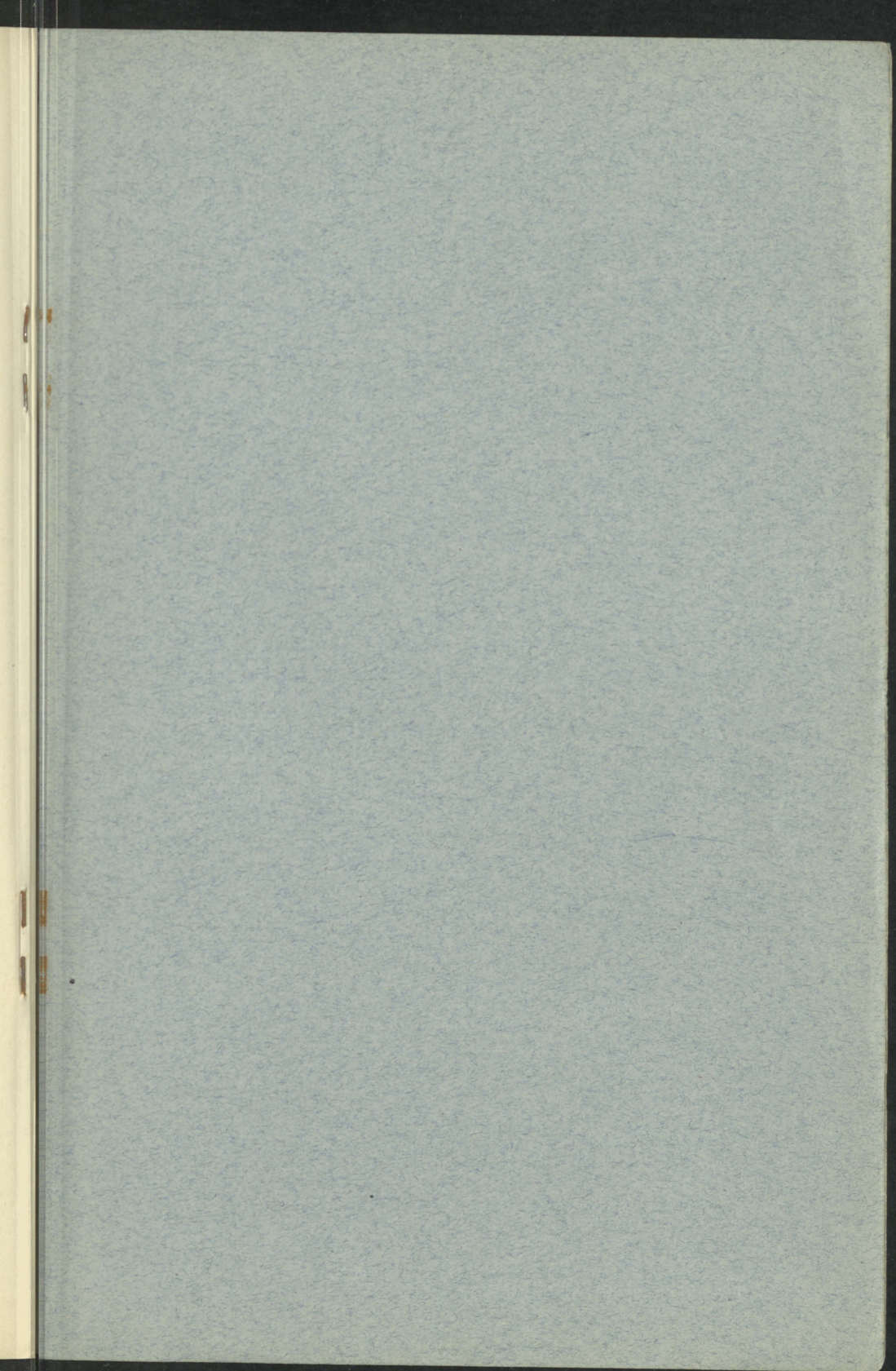
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SHAKESPEARE, W., F.R.A.M.
SOPER, Miss PITT, A.R.A.M.
THOMAS, W. HENRY, Hon. R.A.M.
THOMPSON, ARTHUR, F.R.A.M.
TOSTI, SIR F. PAOLO, K.C.V.O., Hon. R.A.M.
WALKER, FRED., Hon. R.A.M.
WILSON, Miss MARY T., A.R.A.M.

PIANOFORTE.

ALBANESI, Cave. CARLO, Hon. R.A.M.
BERGER, FRANCESCO, Hon. R.A.M.
BERINGER, OSCAR, Hon. R.A.M.
BLAKISTON, SYDNEY, Hon. R.A.M.
BOWEN, E. YORK, F.R.A.M.
EYERS, H. R., F.R.A.M.
FITTON, WALTER, F.R.A.M.
HICKOX, E. J.
HOWARD-JONES, EVLYN, Hon. R.A.M.
KEMP, STEPHEN, F.R.A.M.
KING, OLIVER.
KIVER, ERNEST, A.R.A.M.
KNOTT, THOMAS B., F.R.A.M.
LAKE, H., A.R.A.M.
MACPHERSON, STEWART, F.R.A.M.
MATTHAY, TOBIAS, F.R.A.M.
MOORE, FREDERICK, A.R.A.M.
MORTON, EDWARD, A.R.A.M.

PIANOFORTE (*continued*).

POLLARD, CLAUDE F., A.R.A.M.
REDDIE, CHARLES F., F.R.A.M.
SWINSTEAD, FELIX, A.R.A.M.
WALLER, PERCY.
WEBBE, SEPTIMUS, A.R.A.M.
WHITEMORE, CUTHBERT, A.R.A.M.

PIANOFORTE ACCOMPANIMENT.

HICKIN, WELTON, A.R.A.M.

ORGAN.

BRIANT, ROWLAND, A.R.A.M.
HUNTLEY, G. F., Mus. D. Cantab.
KIPPS, W. J., A.R.A.M.
MARTIN, SIR GEORGE C., M.V.O., Mus. D.
Cantuar., Hon. R.A.M.
PERKINS, C. W.
RICHARDS, H. W., Mus. D. Dunelm., Hon.
R.A.M.
STEGGALL, REGINALD, F.R.A.M.

HARP.

KASTNER, ALFRED.
THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia.)

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
DYKE, SPENCER, A.R.A.M.
GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
WOOF, E. ROWSBY, A.R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PARKER, B. PATTERSON, F.R.A.M.
PEZZE, ALESSANDRO, Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, EDWIN F., Hon. R.A.M.
WOTTON, W. B.

For continuation of Professorial Staff see over.

PROFESSORIAL STAFF—*continued.*

HORN.
BORSDORF, ADOLPH F., Hon. R.A.M.

TRUMPET & CORNET.
SOLOMON, J., A.R.A.M.

TROMBONE.
MATT, ALBERT E.

MILITARY MUSIC.
STRETTON, Major A., M.V.O.

DICTION AND ELOCUTION.
CHILD, Miss ANNIE M., F.R.A.M.
LESINGHAM, HENRY.
TEMPLE, RICHARD.
THOMAS, Miss KATIE, F.R.A.M.

DANCING.
SOUTTEN, B.

DEPORTMENT & GESTURE.
SOUTTEN, B.

FENCING & PHYSICAL DRILL.
BERTRAND, FELIX.

ITALIAN LANGUAGE.
ROSSI, F.

FRENCH LANGUAGE.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.
PERCIVAL, P. M. P., M.A.

SUB-PROFESSORS.

HARMONY.
BOWIE, PERCY.
SEED, HARPER.

SINGING.
BLAKE, Miss JANIE.
JOHN, Miss EDITH L.
WEBB, Miss DOROTHY.

PIANOFORTE.
ALEXANDER, ARTHUR.
COOKE, EVELYN.
COOPER, Miss ELSIE.
COTTER, Miss GERTRUDE.
EHRMANN, Miss LUCY.
GOATLEY, Miss ALMA.
JONES, Miss ELSIE L.
LEMON, Miss GWLADYS G.
MARR, Miss FLORENCE E.
MASLEN, Miss GEORGIANA.
NASH, BRIAN.
STEVENS, Miss D. M.
BINGHAM.

VIOLIN.
PARKER, Miss PHYLLIS N.
QUAIFE, EDWIN.

VIOLONCELLO.
PITT, BENNO.

FLUTE.
STEINER, JOSEPH.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., and JOSEF BLÁHA, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

Sight Reading and Elements of Music—S. H. BRAITHWAITE and Miss E. C. RUDALL.

Director of Operatic Class—EDGARDO LÉVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.





THE ORCHESTRA.

First Violins.

Mr. Parker, W. Frye.†
(Principal.)
" Bauer, J. K.*
" Brine, H. J.*
Miss Daniel, G.*
Mastr. Davies, W.*
Miss Godson, V.*
Mr. Hawke, I.*
Mastr. Howard, F.*
Mr. List, W. D.*
Miss Loder.*
Mr. Norris, H. W.*
Miss Parker, P.A.N.*
" Powell, G.*
Mr. Quaife, E.*
Miss Savory*
" Shelton, D.*
" Spencer, E.*
Mr. Spink, J.*
Miss Start, M.*
" Tydeman, I. O.*
" Wells, A.M.*
" Whittingham, B.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)
Miss Abraham, E.*
" Allen, F. M.*
" Cavell, H.*
" Clarke, C.*
" Dodd, H. M.*
Mr. England, G.*
" Godfrey, D.*
Miss MacLennan, N. R.*
" Moore, Florence G.*
" Morgan, M.*
" Newell, C. K.*
" Pitcher, E. C.*
" Petts, K.*
" Small, W.*
" Stevenson, A. J.*
" Timothy, H.*
" Vivian, J.*
" Williams, M.*

Violas.

Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Bray, E.*
" Chapman, A.

Violas (continued).

Mr. Coates, Eric.†
" Dyson, A. E.†
Miss Lethaby, M.†
" Mitchell, P.*
Mr. Quaife, A. S.*
" Starr, H. R.†

'Cellos.

Mr. Hambleton, J. E.†
(Principal.)
Miss Cooke, M.*
" Donaldson, F.*
" Forster, D.*
Mr. Gauntlett, A.*
Miss Griffiths, D.*
Mr. Latham, C.*
" Montefiore, V.*
Miss O'Brien, K. J.*
Mr. Pitt, B.*
Miss Vivian, E.*
" Wyld, E.*

Double Basses.

Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Hobday, C.
" Kendall, F.
" Lodge, H. E.*
" Stanley, P.†
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

Mr. Jones, Evan.†
(Principal.)
(" Steiner, J. C.†)
" Wood, D. S.

Piccolo.

Mr. Steiner, J. C.†

Oboes.

Miss Bull, L.†
(Principal.)
Mr. Penn, L.*
(Mr. Malsch, W. M.)

Clarinets.

Mr. Augarde.
(Principal.)
" Gomez, M.*
Miss Thomas, F.†

Bassoons.

Mr. James, E. F.
(Principal.)
" James, W.
" Ward, A. L.*

Horns.

Mr. Guttridge, E.
(Principal.)
" Penn, A.
" Borsdorf, A.
" Brain, A. E.

Trumpets.

Mr. Solomon, J.†
(Principal.)
" James, F. G.

Trombones.

Mr. Matt, A. E.
(Principal.)
" Atherley, E.
" Evans, R.

Tuba.

Mr. Powis, R.

Timpani.

Mr. Penn, H.*

Bass Drum, Triangle and Cymbals.

Mr. Schroeder, J.

Harp.

Miss Lenanton, H.*

Celesta.

Mr. Alexander, A.*

Librarian.

Mr. W. E. Renaut.

* Student.

† Ex-Student.

MISS EVELYN DAWKIN.

MR. POWELL EDWARDS.
(Ross Scholar.)

MISS ELSIE E. SPENCER.

MISS D. HAYWOOD, MISS ELLA CASPERS, AND
MR. GERALD HARRIS.

“The Dance of the Golden Lilies.”
 “The Dance of the South Wind.”
 “The Dance of a Thousand Elves.”

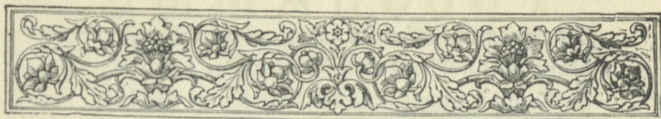
MISS BETTY HYDE.
(Parepa-Rosa Scholar.)

MR. HARRY W. NORRIS.
(Associated Board Exhibitioner.)

MR. FOSTER RICHARDSON.
(Ada Lewis Scholar.)

MR. REGINALD BIGGERS.

BECHSTEIN CONCERT GRAND PIANOFORTE.



WEDNESDAY, DEC. 13th, 1911.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

CONCERT PIECE (MS.)—Pianoforte *Phyllis Norman Parker.*
(Student.)
MISS EVELYN DAWKIN.

SONGS (MSS.) { " Softer than the hill-fog to the forest " } *Alma*
 { " Cavalier's Song " ... } *Goatley.*
 (Student.)

MR. POWELL EDWARDS.

(Ross Scholar.)

a. SOFTER THAN THE HILL-FOG TO THE FOREST.

SOFTER than the hill-fog to the forest,
Are the loving hands of my dear lover,
When she sleeps beside me in the star-light and her beauty
 drenches me with rest,
As the quiet mist enfolds the beech trees,
Even as she dreams her arms enfold me,
Half awaking, with a hundred kisses on the scarlet lily
 of her mouth.

b. CAVALIER'S SONG.

BOOT, saddle, to horse, and away,
 Rescue my castle before the hot day
 Brightens to blue from the silvery grey,
 Boot, saddle, to horse, and away.

Ride past the suburbs asleep as you'd say,
 Many's the friend there will listen and pray
 God's luck to gallants that strike up the lay,
 Boot, saddle, to horse, and away.

Forty miles off like a roebuck at bay
 Flouts Castle Brancepeth the Roundheads' array.
 Who laughs? good fellows, ere this by my fay,
 Boot, saddle, to horse, and away.

Who? my wife Gertrude, that honest and gay
 Laughs when you talk of surrendering; nay,
 I've better counsellors: What counsel they?
 Boot, saddle, to horse, and away.

CONCERTSTÜCK (Op. 84)—Violin *Max Bruch.*

MISS ELSIE E. SPENCER.

SCENE—from Third Act of "The Troubadour" *Mackenzie.*

MISS D. HAYWOOD, MISS ELLA CASPERS, AND
 MR. GERALD HARRIS.

SCENE I.

Margarida.

[*Coming forth from her hiding place in great excitement.*]

THEY laugh at me and at our love. My honour
 Is stained with infamy, my name a byword
 In the lewd mouths of men.

Guillem.

And whose the guilt?

Whose babbling lips revealed unto the world
 The sacred name engraven on my heart,
 Casting a pearl richer than all the earth
 Into the dust? If thus the gift of song
 Is bitter to the saint at whose fair shrine
 It worships, perish thus my dissonant lute,
 Perish the hand that strikes it, and the heart
 That vibrates with its chords!

[*He averts his face and stands in deep dejection.*]

Margarida.

Nay, say not so,
Do not revile your song, it was the link
That bound us twain. Listening to its soft voice
What to me is the world and all its babble ?
E'en let them talk. Are we not here, alone,
And safe at least for one brief hour ? For see,
The moon has hid her face, the voice of birds
Is hushed among the branches, and the night
Lies soft and silent.

Both.

Night, within the folds of thy darkness
Hide us, encompass us !
From the brightness of day, from the prying eyes of
the world,
Cover us, shelter us !
From thy bosom we sprang, to thine arms we return,
Thou art cradle and grave.
Hear us, O mighty mother ! With lifted hands
Thy help we crave.
What the dawn may bring to us, be it shame, be it death,
We ask not, nor fear.
Only one brief hour let us dream, let us live
While thou art here.

[After a while Azalais appears at the window of Margarida's bower. Seeing the lovers, she begins to sing, at first very gently ; afterwards, as she fails to attract their attention, louder.]

Azalais.

Beneath a hawthorn on a blooming lawn,
A lady to her side a friend had drawn,
Until the watcher saw the early dawn.

Ah me ! ah me ! the dawn, it comes too soon,

Oh, that the sheltering night would never flee,
Oh, that my friend would never part from me,
And never might the watch the dawning see !

Ah me ! ah me ! the dawn ! it comes too soon.

SCENA "Infelice" Mendelssohn.

MISS BETTY HYDE.

(Parepa-Rosa Scholar.)

RECIT.

INFELICE! già dal mio sguardo si dileguò!
 La mia presenza l'iniquo non sostenne,
 E pur odiar, non posso ancor!
 Rammenta al fin falli, i torti suoi,
 Risveglia tua virtù!
 Scordati l'empio traditore!
 Amante sven turata! e l'amo pur?
 Così fallace amore le tue promesse attendi?
 Tu non mai rendi la rapita quiete?
 Queste son le speranze, e l'ore liete!

AIR.

Ah! ritorna, età felice, quando accanto
 Del mio bene non conobbi
 Queste pene, quando m'era fido ancor,
 Ah! sì, quando m'era fido ancor.
 Ah! se volgo gli occhi intorno,
 Mi rammento sempre il giorno,
 Che giurommi la sua fè,
 Quel tenero arboscello,
 Quel limpido ruscello.
 Ah! parla mi del suo amor.
 Invan! invano! non v'è contento
 Senza tormento nell'amor!
 E pur la memoria dei giorni
 D'amore l'amaro dolore può sol consolar.

ANDANTE FROM CONCERTO (Op. 61)—Violin Elgar.

MR. HARRY W. NORRIS.

(Associated Board Exhibitioner.)

RECIT. " Thus saith the Lord " } (*Messiah*) *Handel.*
 AIR " But who may abide " }

MR. FOSTER RICHARDSON.

(Ada Lewis Scholar.)

RECIT.

THUS saith the Lord of Hosts ; yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land ; and I will shake all nations, and the desire of all nations shall come. The Lord, Whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, Whom ye delight in : behold, He shall come, saith the Lord of Hosts.

AIR.

But who may abide the day of His coming ? and who shall stand when He appeareth ? for He is like a refiner's fire.

" WANDERER " FANTASIE—Pianoforte ... *Schubert-Liszt.*

MR. REGINALD BIGGERS.

BECHSTEIN CONCERT GRAND PIANOFORTE.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency. As a preparation for the above-named examination, courses of lectures are given at the Academy periodically. These lectures are open to students and non-students on payment of a small fee.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1912
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS (WELSH)	Singing and Instru- mental alternately	September, 1914
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH	Singing	January, 1913
†ROSS	Singing	periodically
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ .. ..	.. ..
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1914
*SAINTON	Violin	January, 1912
†DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH	Violin	December, 1912
†WESSELY EXHIBITION	Violin	September, 1912
*CHARLES OLDHAM	Violin	January, 1912
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1912
†ROSS	Wind Instruments .. ..	.. ..
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1913
‡MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAPEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.
- THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Department followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Department followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Department	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912.

Michaelmas Term began MONDAY, 25th SEPTEMBER, and closes on SATURDAY, 16th DECEMBER, 1911.

Lent Term begins MONDAY, 8th JANUARY, 1912, and closes on SATURDAY, 30th MARCH, 1912.

Midsummer Term begins MONDAY, 29th APRIL, 1912, and closes on Saturday, 20th JULY, 1912.

ENTRANCE EXAMINATIONS, 1912.*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 4th JANUARY, 1912, at 2.

For the Lent Half-Term, WEDNESDAY, 14th FEBRUARY, 1912, at 3.

For the Midsummer Term, FRIDAY, 26th APRIL, 1912, at 2.

For the Midsummer Half-Term, WEDNESDAY, 5th JUNE, 1912, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26).

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,884 Candidates have presented themselves for this examination, of whom an average of 80.59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq., Hon. R.A.M.	10	0	0
Bowen, E., Esq. (deceased)	10	10	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906, Committee...	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	7	6	0
Agnew, Philip L., Esq.	2	2	0
Beauchamp, Henry, Esq., Hon. R.A.M.	2	2	0
Beringer, Oscar, Esq., Hon. R.A.M.	2	2	0
Child, Miss Annie M., F.R.A.M.	2	2	0
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Iles, Edward, Esq., Hon. R.A.M.	12	12	0
Kastner, Alfred, Esq.	2	2	0
King, Frederic, Esq., Hon. R.A.M.	2	2	0
Larkcom, Madame Agnes, F.R.A.M.	2	2	0
Lierhammer, Dr. Theo., Hon. R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	2	2	0
Roller, Mrs. Alexander... ..	2	2	0
Russell, Mrs., A.R.A.M.	1	1	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Soper, Miss Selina Pitt, A.R.A.M.	1	1	0
Thomas, Miss Katie, F.R.A.M.	1	1	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	4	4	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
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